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WHOLE No. 373

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VOL. XIV

NEW YORK, OCTOBER 25, 1920

No. 4

REVIEW

Vergil and the English Poets. By Elizabeth Nitchie.
New York: Columbia University Press (1919).
Pp. viii + 251. \$1.25.

To those lovers of the Classics who feel that a broad knowledge of classical literature is necessary for the proper understanding of the great works of later days, such a study as this from the hand of a teacher of English is most gratifying. It is of no slight value to the cause of the Classics to have such an one express the sentiment with which Miss Nitchie concludes her book (233):

We shall miss much of our inheritance if the influence of the classics is taken from our future poetry. We shall miss more if we lose the ability to feel the presence of the great minds and spirits of antiquity in the literature that England has already produced.

This is an important truth, important both for teachers of Latin and for teachers of modern literature. We need to emphasize more and more the value of Latin literature and Greek literature as an intellectual and spiritual force, something without which our literature and our life would not be what they are, something to help to make men stronger in mind and sweeter in soul.

This is, I think, the point of view of the author of this study, the purpose of which is, as she states on page 8,

to trace the changes in the reaction to <Vergil's> poetry in the different periods of English literature, and to study his influence especially on the representative poets of England under the varying conditions of the Middle Ages, the Renaissance, Pseudo-classicism, and Romanticism.

The author is not embarking, therefore, upon a mere adventure in source-hunting, nor is her chief aim to gather from English poetry imitations and reminiscences of the lines of him whom Bacon called "the chastest poet and the royalist that to the memory of man is known". Such an attempt, as the author remarks more than once, is hazardous, owing to the multiplicity of possible sources from which mere verbal echoes might come. Imitations and reminiscences she does record, it is true, but she makes no attempt to be exhaustive, and any one who reads may add many from almost every poet whom she considers in her survey. It would have been wiser, perhaps, if she had made known the principle according to which she selected her examples of Vergil's influence. As it is, one cannot be quite sure whether she has overlooked some interesting facts or purposely omitted them. Nor does she always pay sufficient attention to that

broader "traditio" of which she speaks in her Preface (vii). She does not cite, for example, Milton's fine description of Satan (P.L. 1.192), which seems to have been suggested by Aen. 2.206 ff.; nor the "liquid air" of Comus (980), which may have come from G. 1.404; nor Gray's "pendent vintage" (Education and Government, 57), which may have been due to the *pendent vindemia* of Georgics 2.89, or the *pendentes uvae* of Ovid, Am. 1.10.55. But why omit such passages as these and yet refer to Aen. 12.686-689 Spenser's comparison of a maiden's blushing cheek to roses mixed with lilies (F. Q. 2.3.22) or to ivory overlaid with vermilion (F. Q. 2.9.41, not, as Miss Nitchie quotes, page 115, note, 5.3.23)? This may be correct, especially in regard to the latter passage, but Ovid, Am. 2.5.34 ff., uses the same comparisons to describe the blush of modesty, as do Statius, Ach. 1.309 and Claudianus, De Raptu Proserpinae 1.272, and many of the Italian, French, and English predecessors of Spenser¹, whom he knew as well as he knew Vergil. The first passage, it should be noted, is a part of a conventional catalogue of feminine charms, and the fact that Spenser speaks of the "vermeil red" of the roses points, it seems to me, to the common 'vermiglie rose' of the Italian poets or the 'roses vermeilles' of the French.

On the whole, however, the author's illustrations are well chosen and she has clearly tried to base her evidence for the influence of Vergil on passages in which reference to the poet or echoes of his lines are unmistakable. One wishes, however, that she had paid more attention to what our English poets have said or written about Vergil apart from their poetry, for such remarks are often more illuminating than the reminiscences which may be present in their published verse.

In Chapter I, Introduction (1-12) Miss Nitchie gives a brief but satisfactory summary of Vergil's life and work, his position during the Middle Ages, the Renaissance, the period of transition, the Romantic period, and, finally, the Victorian period. Each of these periods is then made the subject of separate chapters in which the works of the chief English poets from Chaucer to Tennyson pass in rapid review. It is a large undertaking, too large, perhaps, for a single book, but the author has succeeded in gathering the most important facts.

The value of the book for the special student, at least, is very much lessened by the author's failure to be explicit in giving her references; she should have

¹Compare American Journal of Philology 34 (1913), 147; Curry, The Middle English Ideal of Personal Beauty, 94.

realized that not all her readers would be as familiar with English literature as she evidently is. Only rarely does she specify the edition from which she quotes; she seldom gives any page or line reference. Such omission puts a burden upon those who are curious enough to desire to turn to a passage quoted by her, for it is not always easy to find it. A little more care in this regard would not only have resulted in the reader's comfort, but would have saved the author from errors which mar too many pages. She refers, for example, on page 168, to Pope's imitation (Pastorals, Summer)

of that passage in the *Gallus* <=Eclogue 10> which has been made especially famous because of Milton's use of it.

Where? In her treatment of Milton she has made no reference to it, and, if she had in mind the similar passage in the *Lycidas*, she herself very rightly remarks on page 109 that no one can tell whether Milton is thinking here of Vergil or of Theocritus. Then, in her summary of Pope's Pastoral, she says (163):

... Alexis implores his love to come and share with him the delights of the country, reminding her, as Gallus assured his Lycoris, that "Descending gods have found Elysium here".

This should be, of course, 'as Corydon assured his Alexis', for the reference is to Eclogues 2.60.

The most serious effect of all this is that it makes the reader suspicious of his guide; it is all the more unfortunate, therefore, that it is most conspicuous in Chapter II, the first chapter of the actual discussion of the theme of the book. This deals (13-38) with the Mediaeval Tradition of Vergil on the Continent and in England, and, although it presents the most important facts regarding Vergil as an "authority", as a moral teacher and prophet, as a magician, and concerning the allegorical interpretation of his works, it is, in some respects, the least satisfactory chapter in the book, and it is very evident that the author is working in a field somewhat strange to her. But even this fact does not justify the many errors. Thus the name of the French romance which is based upon the Aeneid, the *Énéas*, is always written without the accents. Here I may note, by way of parenthesis, that we miss a reference to the important work of Faral, *Recherches sur les Sources Latines des Contes et Romans Courtois du Moyen Âge* (Paris, 1913); from this book Miss Nitchie would have learned that, although the author of *Énéas* derived his plot and the leading episodes from Vergil, he owed to Ovid its style and its form. The statement on page 23 that the clergy in medieval England, "Like Jerome, . . . quoted Vergil on one page and inveighed against him on another", gives an entirely erroneous conception of Jerome's attitude toward Vergil. He never 'inveighed against' Vergil, and the only passage in which he expresses an adverse opinion of him and other pagan writers is in his famous letter to 'one of Christ's virgins', Eustochium (Epp. 22), whom he advises not to read them. On the other hand,

when Jerome defends himself against the attack which Rufinus had made upon him in connection with the dreams which he had concerning Cicero, his defence is that one cannot forget the lessons of one's childhood, and he cites Vergil as a witness of this truth: *Georgics 2.272, in teneris consuescere multum est* (compare Apol. 1.30). It is not at all certain (page 36) that Walter Map wrote the Apocolypsis Goliae, and of far more importance are the apt quotations which the real Walter uses in his *De Nugis Curialium* (compare the edition of James, XXIII [Oxford, 1914]). Good, on the other hand, is the author's criticism of the evidence adduced for Vergil's influence upon Beowulf.

Beginning with Chapter III, Chaucer, His Contemporaries and his Imitators (39-65), the author is on firmer ground, and her readers may follow her with more assurance. We may wish that she had given us a larger number of illustrative passages, but those which she has given are apt, her material is well-ordered, and her presentation clear. Here and there, too, are suggestions which show that her critical faculty is keen and her judgment independent. Thus, on pages 57-59, the interpretation she suggests of the pillar that was "of tinned yren cleer", upon which Chaucer places Vergil in his House of Fame, is both attractive and plausible. To the authorities cited on page 63, note 24, for the variant of the Dido story, might be added Petrarch, *Trionfo della Castità*, 10-11.

Chapter IV (66-91), which deals with Vergil and Humanism, gives a concise and well-ordered account of the decline of the study of the classical literatures in the face of Scholasticism, and of the dawn of the new day, heralded in England by such men as Erasmus, Colet, and Sir Thomas More. Interesting citations are given from the "time-tables" of English Schools in order to illustrate the progress of humanistic education, and from the statutes of "the various colleges which, during the 16th century, were founded at Oxford and Cambridge for the purpose of fostering the new learning". Several interesting pages (80-91) are devoted to the earliest translation of the Aeneid into English, that by Gavin Douglas, a book full of interest even to us, the translation by Surrey, of Books 2 and 4, in which we have the first use in English of blank verse, and the rendering by Phaer, a famous translation which went through six editions in as many years.

The next chapter (92-123) deals with Spenser and the English Renaissance, and includes two pages (108-109) devoted to Milton's earlier works. On page 93 the author remarks,

The change from the mediaeval is most strongly marked in two ways, in the increase in the number of references to the poems of Vergil and of quotations from them, and in the nature of these references.

In regard to the latter, instead of a "conventional attitude" toward the poet and his works, we find a thorough familiarity with his work, and (95)

. . . poets began to imitate lines, paragraphs, whole passages of the *Eclogues*, the *Georgics*, or the

Aeneid, with no more acknowledgement to Vergil than Vergil had made to his Greek models. Imitation became one of the cardinal principles of writing, and the poetry of the Elizabethans is filled with echoes of their reading in the classics.

Not only of their reading in the Classics, she might have added, but in Italian, French, and Spanish literature as well, and it is often impossible to decide, therefore, whether an author is imitating Vergil directly or through some medium. As far as the pastoral verse of Spenser and Milton is concerned, the matter is complicated by their use of Theocritus, and, as Miss Nitchie very well says (109),

... it is hard to distinguish the waters of the "fountain Arethuse" from those of the "smooth-sliding Mincius".

If she has not been entirely successful in her attempts to distinguish them, it is because, one may suppose, no one can be. There is hardly a citation from the *Shepherds Calendar* and Milton's *Lycidas* which may not, with equal probability, be assigned to Theocritus.

Of more interest and importance, therefore, are the passages which the author quotes (111-112), both from poetry and prose, containing direct reference to Vergil or to his works, and these are sufficient to show that both the *Eclogues* and the *Aeneid* were well known and widely read. The *Georgics*, according to Miss Nitchie, although they were translated by A. F. in 1589, "did not come into their own until the eighteenth century". This may be true, but Milton, at least, knew and appreciated the *Georgics*, and one misses any attempt on the author's part to estimate his use of them; nowhere in her book, it seems to me, does she give the *Georgics* the consideration they deserve. Two references to the *Georgics* are all she gives us in her discussion of Milton's entire corpus, the picture of the bees in P. L. 1.768-769, and the line, "to compare great things with small" (P. R. 4.563-564), an echo of G. 4.176, which Milton uses four times. And yet, "the obvious reminiscences of Vergil" which she records on page 109 from *Lycidas* are certainly not more obvious than verse 150, "And daffodils fill their cups with tears", with which compare *narcissi lacrimam*, G. 4.160; so Proteus and his seals appear in his Latin poem, *Epitaphium Damonis* (99-100), and he "counts their ranks", *agmina numerat*, just as in G. 4.436, he "tells their tale", as Milton translates the phrase *numerum recenset* in *L'Allegro* 67. There is, also, an interesting reference to the *Georgics*, which Miss Nitchie has overlooked, in the *Defence of the People of England*, Chapter II (ed. Griswold, 2.24). Here Milton corrects an interpretation which Salmasius has made of G. 4.210-211, in support of his argument that kings of the East had unlimited power, by replying that the bees, of which Vergil speaks as reverencing their king more than the Egyptians or the Medes do theirs, on the authority of the same poet, "live their lives under the law", *magnis agitant sub legibus aevum* (verse 155). This is a curious survival of Vergil as an

authority on matters of history, a theme on which Miss Nitchie touches on page 26².

In her treatment of Vergilian influence upon Spenser, the author makes no mention of Spenser's translation of the *Culex*, "Virgil's Gnat", nor is that important little poem mentioned in her book, although it long passed as genuine³. In regard to *The Faerie Queene* no attempt is made to collect all the imitations and echoes of Vergil which, since Spenser "had the classic poets in mind, it is natural to assume are numerous; their importance lies in the nature of the passages chosen for imitation". And she points out that "the choices" are those "of a romance-lover", although "the romantic figure of Dido is conspicuously absent".

Dido's story was, however, more suitable for the drama than for such an epic; hence the many tragedies which from early days had been built upon the theme. In England the most noteworthy example was the play of Marlowe and Nash, published in 1594. Aside from the Dido story, the *Aeneid* was not extensively used by the Elizabethan dramatists, except by Heywood in his *Iron Age*, but "there are quotations and allusions in many of the stage plays". As far as Shakespeare is concerned, Miss Nitchie is right in maintaining that he had a first-hand knowledge of Vergil, although she cites but few echoes of his lines. Those which she gives are certainly not conclusive, and one wishes that she had given more attention to the question of the indebtedness of our great dramatist to the Latin poet. Henry VI, for example, is full of classical allusions, as Mr. Churton Collins, in his essay, *Shakespeare as a Classical Scholar*, notes. Thus there is a clear reference to *Aeneid* 1 in Margaret's speech, Pt. II, 3, 2, and it has always seemed to me that Suffolk's words to Margaret, *ibid.*, when he wishes that she might close his eyes and with her lips catch his "flying soul", were an echo of Anna's cry over the dying Dido. So the description of the bees in Henry V, 1, 2, 183-204, seems to be modelled upon *Georgics* 4.153-169. Among the few citations from the plays of Shakespeare's predecessors which Miss Nitchie gives us, place might well have been found for Kyd's skillful imitation of *Aeneid* 6.326-337, in his *Spanish Tragedy* 1.1.

The treatment of Milton and the Classical Epic, contained in Chapter VI (124-147), is introduced by two pages (124-125) of summary of the predominant position occupied by Latin in the Schools and as a medium of communication. Although "each one of the earlier writers of the heroic poem . . . showed in one way or another that Vergil was in his mind", Vergilian influence is not marked until Cowley, whose "prose as well as his poetry shows his admiration for

²Reference may be made here to the paper by Professor W. P. Mustard, *Virgil's Georgics and the British Poets*, *American Journal of Philology*, 39 (1908), 1-32. C. K.

³The question of its genuineness is still being debated; see *THE CLASSICAL WEEKLY* 13.145. (Add now the discussion by Professor E. K. Rand, *Harvard Studies* 30 (1919), 114-127, in a paper entitled *Young Virgil's Poetry*, a paper I had not seen when I wrote as I did in *THE CLASSICAL WEEKLY* 13.145. Professor Rand believes that Vergil wrote the extant *Culex*. C. K.).

Vergil". In his biblical epic, the Davideis, Cowley made the Latin poet his model, "both in the general structure of the poem and the episodes and descriptions in it", and he was frank enough to write notes in which he acknowledged his indebtedness to Homer and Vergil.

Milton's indebtedness is, of course, much more difficult to analyze, nor can we be sure, in regard to the structure of his epic, whether Homer or Vergil was the predominating influence. Miss Nitchie decides for the latter and most readers will, I think, agree with her. Her examples show, also, "how strongly Vergil affected Milton's phraseology", but "on the whole, Milton's classicism is of a Greek nature rather than a Latin". One fails to see, however, how she can say, on page 128, that Milton "naturally has a few Vergilian echoes in his Latin . . ."; in the Epitaphium Damonis, at any rate, there is hardly a line which does not contain a phrase borrowed from the Eclogues or the Georgics. She does not cite her evidence for the statement that Milton "several times definitely expresses his preference" for Ovid, and I can find no justification for it. Certainly there is no justification for it in the lines which she quotes from the first Elegy, which mean that Ovid, had he not been exiled, would not have fallen short of Homer, would have surpassed Vergil, and that the latter would not have, as he now has, first place.

The discussion of Dryden and Pope, which is contained in Chapter VII (148-178), is introduced by a very apt quotation from Pope's Temple of Fame in which Vergil is placed, not on a pillar of "tinned yren cleer", but on a pillar of "purest gold", this honor being paid him chiefly on account of "the patient touches of unwearied art" which Vergil bestowed upon his verse. "At no previous time", Miss Nitchie well says, "had the appreciation of Vergil rested so largely upon an admiration of his style", and "form and style were the gods" which the writers of this period served. Even if we miss in most of them any sincere appreciation of the spirit of Vergil, they

paved the way for the fuller appreciation of the nineteenth century which, while it found beside the mere perfection of style in the work of Vergil a vivid imagination and a poetic insight into human life, still continued to emphasize the beauty of his verse as a means by which he was enabled to give his message to the world.

Some pages (150-159), are devoted to the translations of the period, of which Dryden's was the chief, and the author quotes passages from poets and from their critics which well illustrate the various theories of the art of translation, and show "the extent to which Vergil was in the minds of nearly all the writers of the period". In Dryden's original poems there are, Miss Nitchie notes, more borrowings from the "best poet", as he calls Vergil, than from any other.

It is the beginning of that open and avowed imitation and adoption of passages from Vergil which is so characteristic of the pastoral and didactic poems of the next century.

In regard to Vergil's influence upon Pope, the author adds little to the information contained in the notes and illustrations which are contained in Roscoe's edition. She confines her investigation largely to the Pastorals and says nothing of the Essay on Man. She notes that "the influence of the Aeneid on Pope is not so definitely marked as that of the Eclogues". The imitations of the former which she cites are the burlesques in the Dunciad, to which Pope himself added notes giving the originals of his lines, and from the Rape of the Lock. But how well Pope knew the Aeneid is best illustrated by the anecdote, (Miss Nitchie does not give us such anecdotes, which often mean so much), according to which the poet, when a friend consoled with him on his father's death, replied in the words of Euryalus (Aen. 9.284), *Genetrix est mihi*. The mention of the Dunciad and the Rape leads to some interesting remarks on other mock-heroic poems, such as Cambridge's Scribleriad, the hero of which is Martinus Scriblerus, whose 'Memoirs' were written by Pope and others. Miss Nitchie takes for granted wide knowledge on the part of her readers in regard to Martin, for she gives no hint who wrote the passage she quotes on page 176, A Recipe to Make an Epic Poem, or where it is to be found; Pope was the author and the Recipe appeared in the Guardian, No. 78. One misses in this chapter any reference to Edward Young's Night Thoughts, a work which certainly deserves consideration if for no other reason than that lines of the Aeneid serve as mottoes for some of the books. Although the scope of Miss Nitchie's book precluded detailed reference to prose writers, wider reading in these would have thrown interesting light upon her general theme. Most curious is the interpretation which Warburton, in his Divine Legation of Moses, placed upon Aeneid 6; the made of it a minute description of the initiation into the Eleusinian Mysteries. The historian Gibbon, in his essay, Critical Observations on the Design of the Sixth Book of the Aeneid, refuted the 'discovery'. Compare, also, Disraeli's Miscellanies of Literature (1841), 2.36-37.

Chapter VIII (179-196) deals with Thomson and the Didactic Poets. "The didactic temper was a part of the spirit of the age in the eighteenth century", and it is the Georgics, therefore, which are most frequently imitated. Most of the illustrations the author takes, fittingly enough, from Thomson, "by far the greatest and most influential poet of the group which combined rules for the countryman with descriptions of nature". Interesting are the changes which Thomson made in the successive editions of his poems (185-186). Thomson, Miss Nitchie concludes (192),

shows in his relation to Vergil the sympathy of one great poet of nature for another, and manifests his influence in single passages and general tone, rather than in the scheme or purpose of his work.

Cowper's Task is mentioned here and the author notes that "the Georgics were not far from Cowper's mind as he wrote it", since, in his description of the Russian

palace of ice, he makes an apt reference to the palace of Cyrene, described in *Georgics* 2.458-460.

The Period of Landor and the Romanticists is considered in the next chapter (197-211), "a period of comparative neglect of Latin", during which

for the most part writers merely ignored the Latin poet <=Vergil> in favor of the Greek. Gray and his friend Mason, Collins and Cowper, Coleridge. . . all showed their preferences for the earlier literature.

So in the poetry of the later Romanticists, men like Byron and Shelley, Vergil occupies no prominent place, although they all knew him. One cannot quarrel with such a general statement which, on the whole, is true enough, but it is rather surprising that Gray is dismissed with such scant consideration. Not only are his Latin poems full of phrases taken from Vergil, especially from the *Georgics*, but his English verse also contains many reminiscences of his lines⁴. Worth quoting also is the anecdote told by Mason in his *Life of Whitehead* (84): Mason was talking with Gray, he tells us, about the large sale of the *Elegy*, and Gray expressed his surprise at it.

I replied, "Sunt lacrimae rerum, et mentem mortalia tangunt". He paused a while, and taking up his pen wrote the line on a printed copy of it (the *Elegy*) lying on the table. "This", said he, "shall be its future motto". "Pity", cried I, "that Dr. Young's Night Thoughts have preoccupied it". "So", he replied, "indeed it is".

Landor and his views of Vergil form the major part of the chapter. Here the author seems to lay too much stress on his adverse criticism which, as usual, deals too much with the externals and neglects the spirit and the idea; Vergil, she might have told us, was not the only great poet whom Landor harshly criticized, "entirely on small points". He even found fault with the beautiful line which his master Milton puts into Adam's mouth, when he speaks of the sun painting mists with gold, on the ground that Adam could have known nothing of paint or of gold. Criticism such as this is, as Johnson remarks in his *Conversation with Tooke*, "mere quibbling". Of real value, on the other hand, are Landor's views of certain passages of Vergil which the author quotes on page 204.

The final chapter (213-234) deals with Tennyson and the Victorians. The poetry of the period, Miss Nitchie remarks (217), "in general shows no marked Vergilian influence, although the knowledge of his work is implicit in nearly all of it". Mention is made of the many translations of Vergil and the author shows good taste in giving high praise to the prose version of Mackail. Morris's version is discussed at some length—"a very pretty poem but not Vergil". The book concludes with a sympathetic treatment of Tennyson; of him the author says (233),

⁴See the paper by Professor Grace Harriet Macurdy, *The Classical Element in Gray's Poetry*, *THE CLASSICAL WEEKLY* 4.58-62. Miss Nitchie would have found some helpful remarks, also, in the dissertation of Miss Thayer, *The Influence of Horace on the Chief English Poets of the Nineteenth Century*, Yale University Press, 1916 (see *THE CLASSICAL WEEKLY* 12.177-178).

no one has penetrated so deeply into the Vergilian spirit, and no one has expressed it so fully as Tennyson in his poem *To Vergil*.

Two bibliographies are appended, one containing a list of translations, burlesques, parodies, and imitations of the works of Vergil, the other "only such books as deal with the relations of Vergil to a certain English writer or group of writers". If, however, Collin's *Studies in Shakespeare*, and Mustard's *Classical Echoes in Tennyson* can find a place here, surely Root's *Classical Mythology in Shakespeare*, and Osgood's *The Classical Mythology of Milton's English Poems*, should be included⁵. The author would have found useful information in both these books, especially the latter, XL ff. Such a study, also, as that of Miss Goad, *Horace in the English Literature of the Eighteenth Century*⁶, would not have been amiss. This bibliography is, indeed, woefully inadequate. One wishes, too, that Miss Nitchie had made an index, such as Miss Goad and Miss Thayer have made for Horace, of the passages she has quoted from Vergil.

Of the interest and value of this study, especially to teachers of Vergil and of English literature, there can be no doubt. From it one gains a clear idea of what Vergil has been to our great poets, and learns how indissolubly his golden words are interwoven in the fabric of our poetic expression.

UNIVERSITY OF VERMONT.

M. B. OGLE.

"NONE BUT THE BRAVE"

The father of an inept pupil called at my study to inquire how his son was getting on in Latin. "Not very well", said I, "not so well as he might". This statement the boy himself confirmed, adding by way of explanation and apology, "But I can do it when I try". At the close of the interview, the father remarked he had little use for Latin anyway, and, if his boy could only manage to get through the College examinations this year, he wanted him to drop the subject for something more "practical". How many parents complicate the situation by taking that attitude! This boy's Latin was doomed to be a failure from the start. To both father and son, Latin was merely the taxi-cab used to carry them from one station to another, and "carry" is the proper word, for they had no intention of furnishing the motive power.

In this particular instance, Latin was not the only failure, for, when I looked up the boy's general record of scholarship, I found that he was no better in the other subjects. It would be unnecessary to apply the modern 'intelligence test' to this boy in order to find out his mental ability; what he lacked was will-power to use what intelligence he had. Just here is where the study of Latin can equal the intelligence test with a considerable margin to spare. Some months ago, I gave to all our classes in Latin, except the beginners, one of these

⁵For these books see *THE CLASSICAL WEEKLY*, 12.170-171, 185-186, 187-188.

new tests. In nearly every case, the result of the test was the same as the general grade in Latin for these boys. We knew in advance how it would come out; and we knew something besides, something which the test could not reveal—the amount of energy and resolution the boys could summon at will. This last element is the real thing after all—the acid test of the boy's mental ability. Professor Thorndike, of Columbia University, said in a recent article that there was no law of compensation whereby a weak intellect was offset by a strong will. No doubt. But is not the reverse of this statement more important? Intelligence is valuable and effective just in proportion to the amount of will-power functioning behind it. It is easy enough to have one's attention attracted to some object or thought; the main point still is to have power of attention sufficient to *keep the object or thought before the mind*.

Some day educators are going to awake to the fact that too much emphasis has been laid on the intrinsic interest of the subjects in the School curriculum: they will find that this attitude grows by what it feeds upon, and grows in the wrong direction. It will demand stimulation, and more stimulation, from without. The psychological bases of mere interest are not laid down so deeply or so broadly in the human mind as are the faculties of resolution and will. It is the latter that carry the mental powers along when the attraction due to interest fades or functions intermittently.

If we are to put Latin into competition with the other subjects, especially those with supposed intrinsic interest, we shall do well to maintain the position that Latin challenges the best and the strongest instincts in our pupils, and does not pretend to amuse while it also trains. We cannot get far with our attempts to have our students speak Latin, nor can we hope to interest very many of them so deeply that they will continue to read Latin after their School days are over. The same might be said of any subject taught in School and College, if its use is not required by the subsequent profession of the pupil. The main contribution that we can make is the same contribution as most of the other subjects make—the pabulum which shall stiffen and fortify the pupil's mental fiber. We cannot expect to have our pupils follow us as the children followed the Pied Piper; indeed, we should hardly care to have them do so, when we reflect what became of the children. Rather, our call is like the challenge issued by Cato:

Componite mentes

ad magnum virtutis opus summosque labores.
Hi mihi sint comites, quos ipsa pericula ducent.

There will always be a sufficient number of hardy spirits to whom this call will appeal. It is futile to try to make anything out of the other sort, those who wish "to live softly and fare sumptuously every day".

Back of the store of information which education is intended to supply lies the more important possession of mental keenness and vigor which we usually call 'mental discipline'. To this end Latin contributes

bountifully. It employs the same powers as Mathematics, and in much the same way. We teach axioms, definitions, book-propositions in geometry, that our pupils may be able to solve original propositions. We teach pupils to read Caesar, for example, as a preparation for reading at sight. The Caesar we are required to read is the counterpart of the book-propositions in geometry; the Latin grammar furnishes the axioms and the definitions. A Latin sentence, previously unseen, is an original, which the pupil is to solve by applying the definitions, and rules, and vocabulary, in the light of his experience gained by previous reading. Having once mastered the theory of the Latin sentence, just as he masters the theory of the triangle or the circle, the pupil is in a position to deal with its contents in nearly any new combination. In fact, we have here an answer to the common complaint: 'I can do Mathematics, but I cannot do Latin'. Tell such an objector to use his mathematical terms in his Latin. Sentences can be 'factored', if one chooses to pick out the elements that must go together. Unknown words can be derived by the same process as that used in solving equations for x and y , that is, by seeing what the unknown must mean in order to satisfy the meaning of the known parts. If the old Romans could get any comfort or satisfaction out of calling disagreeable things by agreeable names, let us by all means follow their example in this case.

But Latin has this added value over Mathematics. The language of Mathematics is either a combination of symbols, or a set of technical terms, limited in number. On the other hand, if one wishes to give a satisfactory rendering of a Latin sentence, he must call on imagination, powers of expression, smoothness and accuracy of diction that tax his entire mental machinery. The translator can even invade the field of the artist in the attempt to set his words "fitly spoken" in their appropriate silver frames.

Modern science, even, is not alien to the Latin field. This is especially true when we consider the case of chemistry and word-formation. Any number of suitable illustrations can be devised. With any root as a base, one can attach prefixes or suffixes and produce as remarkable a change as one can find in the realm of chemical reactions. For example, combine, with the base *vesper*, the prefix *ad* and the suffix *ascit*, and you have the first line of a familiar hymn, Day is gently drawing to a close. Once get into the heads of our pupils that they can *do* things with words, and they will be more resourceful and eager to experiment with them. This process can be applied quite as well to sentences. Conjunctions and prepositions are very live 'reagents' when they function properly. One can, by a skilful use of these active forces, transform a thought or a sentence into almost any shape—can do as Archias is said to have done with his extempore poems, say a thing, and then change it to the opposite.

We might even invade the sacred precincts of English, and show how much more intelligible English grammar

would become if the Latin framework were better known. Having taught that subject, I can testify to the immense help which a knowledge of a well-made Latin sentence can give to one struggling with a refractory thought in English. I could not parse a sentence like the following without my Latin training: 'Yet I do repent me of my fury that I did not kill him'. And then to appreciate the value of mass and cadence in constructing a sentence, where could one find a better guide than in the structure of Cicero's periods?

We should not be disturbed because our subject is incapable of being advertised in the modern way. While the unthinking, and they are legion, are looking for results that will show in a Broadway sign, the people for whose respect we care will be looking more deeply to see if our work is producing vigorous thinkers who have the resolution to stand the grind that eventuates in the ability to handle ideas cleanly and thoroughly. For ideas are of more permanent value than things. Our attitude may well be that of Henry V. We can give our pupils the chance "to show the mettle of their pasture", knowing well that, if they have "no stomach for the fight, they will get their passports".

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ARISTOPHANES AND VOCATIONAL STUDIES

When the newspapers announced in large type, early in 1920, that flasks of liquor, dressed as dolls, had been found on an Italian ship entering New York harbor, they might have added either that the smugglers had gone to school to Aristophanes or that the customs inspectors, being well read in Greek comedy, could not be taken in by such tricks. The protagonists of classical culture ought not to pass over in silence such an illustration of the wide range of vocations whose followers could study the Greek authors either with profit to themselves or with profit to the community.

According to the Thesmophoriazusae of Aristophanes, Mnesilochus had entered the meeting of The Athenian Woman's Club at its annual celebration of the Thesmophoria, but, being discovered and in danger of his life, he snatched from one of the leaders in Athenian society, what was, to all outward seeming, a baby, and then sought refuge at an altar. The women began to collect wood to burn him out, and the mother was most bitter in her threats, hoping to frighten him into giving up her most cherished possession.

Woman (to Mnesilochus).—Ah, wretch, you'll be a cinder before tonight.

Mnesilochus (busily engaged in unpacking the baby).—

With all my heart. Now I'll undo these wrappers, These Cretan long-clothes; and remember, darling, It's all your mother that has served you thus. What have we here? A flask, and not a baby! A flask of wine, for all its Persian slippers. O ever thirsty, ever tippling women, O ever ready with fresh schemes for drink, To vintners, what a blessing.

I have quoted from the translation by Dr. B. B. Rogers.

For the rest of the story I refer you to Aristophanes, Thesmophoriazusae 729 ff. The scene has been given in full by Dr. S. B. Luce, in an article entitled A Scene from Aristophanes on a Greek Vase-Painting, THE CLASSICAL WEEKLY 11:186-188. Dr. Luce believes that the scene is reproduced on a vase, a krater of South Italian make, which was published in the Annali of the Instituto di Corrispondenza Archeologica in Rome, in 1847.

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NEW OR OLD?

It is the aim of this brief note to call attention to several passages in Latin writers that bear directly upon present day problems or conditions.

(1) Though himself a politician, Cicero, speaking as a philosopher, readily seconds Plato's criticism of the patriots who join in the scramble to serve their country by holding public office. In De Officiis 1.87 he delivers himself as follows:

Miserrima omnino est ambitio honorumque contentio, de qua praeclare apud eundem est Platonem, similiter facere eos qui inter se contenderent uter potius rem publicam administraret, ut si nautae certarent quis eorum potissimum gubernaret.

(2) That ship subsidies were not unknown in ancient times is shown by the action of the Emperor Claudius. On this topic Suetonius speaks as follows (Claud. 18) Nihil non excogitavit ad invehendos etiam tempora hiberno commeatus. Nam et negotiatoribus certa lucra proposuit, suscepto in se damno, si cui quid per tempestates accidisset, et naves mercaturae causa fabricantibus magna commoda constituit pro condicione cuiusque.

(3) The war profiteer is not now making his first appearance. In times of plenty a modius (two pecks) of grain was worth about a denarius. Caesar, B. C. 1.52, mentions a time of scarcity when the price mounted to fifty denarii. When Galba (later Emperor) was proconsul of Africa, he is commended by Suetonius (Galba 7) for the severity with which he dealt with a profiteer in grain:

Ordinavitque <provinciam> magna severitatis ac iustitiae cura etiam in parvulis rebus; militi, qui per expeditionem artissima annona residuum cibarium tritici modium centum denariis vendidisse arguebatur, vetuit, simul atque indigere cibo coepisset, a quoquam opem ferri; et is fame extabuit.

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H. C. NUTTING.

INTERRUPTED SEQUENCE

Very few School editions note the lapse in sequence in Cicero, Cat. 3.21:

Illud vero nonne ita praesens est, ut nutu Iovis optimi maximi factum esse videatur, ut, cum hodierno die mane per forum meo iussu et coniurati et eorum indices in aedem Concordiae ducerentur, eo ipso tempore signum statueretur?

There can be little doubt that the second *ut*-clause is an appositive expanding and explaining *Illud*. Accord-

ing to rule, therefore, the sequence should be primary, just as it is in the first *ut*-clause. The violation of the rule is probably due primarily to the intervening *factum esse*. The speaker's attention relaxed for a moment; *factum esse* is an alluring point of support for an *ut*-clause, and he completed the sentence as though the words *ut . . . statueretur* really were dependent upon that infinitive.

To find Cicero, the master, thus nodding may be some small consolation to the school boy whose composition papers come back with many embellishments from the hand of the teacher. As a matter of fact, many similar irregularities are found in Cicero's writings, especially in the philosophical works, which were thrown off hastily, and in many cases at least lacked final revision. For example, compare Tusc. Disp. 5.33: *non ego hoc loco id quaerendum puto, verumne sit, quod Zenoni placuerit quodque eius auditori Aristoni, bonum esse solum quod honestum esset*.

The last six words are an expansion of *id*, the implied subject of *verumne sit*: 'at this time I do not think that the question should be raised whether it is true, as Zeno and his pupil Aristo held, that virtue is the sole good'; but the perfect subjunctive in the intervening relative clause throws the speaker off the track, and he finishes his sentence as if the remaining words, *bonum . . . esset*, were in dependence upon *placuerit*.

A still more striking and interesting case is found in Tusc. Disp. 5.19:

Cave enim putes ullam in philosophia vocem emissam clariorem, ullamve esse philosophiae promissum uberius aut maius. Nam quid proficitur? o di boni! perfecturam se, qui legibus suis paruisse, ut esset contra fortunam semper armatus, . . . ut esset semper denique beatus.

Obviously the indirect discourse of this passage depends upon *Nam quid proficitur?* ('For what does she promise?'); yet all the subordinate clauses in the indirect discourse are in secondary sequence. The explanation seems to be that the speaker was influenced by a reminiscence of *vocem emissam (esse)*, which appears earlier in the passage.

If our manuscript tradition is to be trusted, there are clauses in which the wrong mood is written through the influence of intervening phrases, e.g. in Tusc. Disp. 5.17 and 5.37. But more curious still is the substitution of a *quin*-clause for the infinitive of indirect discourse under the influence of an intervening *dubitare non possumus* which is quite parenthetical (Tusc. Disp. 1.88):

Hoc premendum etiam atque etiam est argumentum, confirmato illo (de quo, si mortales animi sunt, dubitare non possumus), quin tantus interitus in morte sit, ut ne minima quidem suspicio sensus relinquatur.

Logically, the *quin*-clause expands *illo*:

'This argument must be pressed home again and again after establishing the point (about which, if souls are mortal, there can be no doubt) that death accomplishes a destruction so complete that not even the least trace of sensibility remains'.

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H. C. NUTTING.

A PASSION PLAY IN LATIN

Last Christmas, the Latin Club of Ohio Wesleyan University sent out a band of carolers, who serenaded the various members of the Faculty, bearing lighted candles and singing Christmas carols in Latin. During Holy Week a passion play, arranged by Professor Robinson, of the Latin Department, was presented very successfully for the first time. It is proposed to make this presentation an annual feature of Holy Week at the University. The play, entitled *Christus Triumphator*, tells the story of the Passion and the Resurrection, making use of the words of the Vulgate. The narrative portions are accompanied by many beautiful old Latin hymns appropriate to the text. The characters are the Spirit of Religion, the Spirit of the Gospels, the Angel at the Tomb, Mary Magdalene, and a Chorus of Angels. Copies of this morality play may be obtained, at twenty-five cents each, from the undersigned.

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DWIGHT NELSON ROBINSON.

Classical Articles in Non-Classical Periodicals

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- Engineering Education—April, The Classics for Engineers, Evan T. Sage [a reply to an article by R. Hering, in Engineering News Record, June 26, 1919, entitled Training in Latin and Greek not for Engineers].
- Journal des Savants—Sept.-Oct., 1919, J. Puig y Cadafalch, Antoni de Falquera, J. Goday y Casals, L'Arquitectura Romanica a Catalunya (Marcel Dieulafoy [conclusion]); E. Pais, Les Attributions Militaires et les Attributions Religieuses du Tribunal de la Plèbe (A. Piganiol).
- Logos—1919 Heft 3, Sokrates, Eugen Kuhnemann.
- Museum Journal, University of Pennsylvania—March, Attic Vases from Orvieto, S. B. Luce; Ancient Helmets from Italy, S. B. Luce.
- Nachrichten von der Königlichen Gesellschaft der Wissenschaften zu Göttingen, Philologisch-Historische Klasse—1919, Heft 2, Kleine Beiträge zur Lateinischen Deklination, E. Hermann [deals with the "Bedeutung der Wörtchen *ne, ne, nei* in den Indogermanischen Sprachen"].
- National Geographic Magazine—Aug., Antioch, The Glorious, W. H. Hall.
- La Nouvelle Revue—March, (Raphael Giovagnoli, Spartacus, Traduction de J. Bierstock).
- La Nouvelle Revue Française—March, De Quelques Anthologies. Les plus jolies Roses de l'Anthologie Grecque, cueillies par Gabriel Soulages. Les Dionysiaques de Nonnos, Fragments traduits par Mario Meunier (Henri Ghéon).
- Open Court—July, Aug., Sept., Alexander in Babylon, H. A. [a tragedy, in verse, in five acts].
- Philosophical Review—March, The Church and Society, A Study in Contemporary Realism [there is much citing of Plato's Republic].
- Rendiconti della Reale Accademia dei Lincei—June, 1919, Il Trattato di Cicerone De Re Publica e le Teorie di Polibio sulla Costituzione Romana, E. Ciaceri.
- Revue de l'Histoire des Religions—Jan.-Feb., Rendel Harris, Testimonies (Ch. Guignebert); Denyse Le Lasseur, Les Déeses armées dans l'Art Classique Grec et leur Origines Orientales (René Dussaud).
- School and Society—April 3, Greek at Oxford [brief summary of the discussion which preceded the passing of the statute abolishing compulsory Greek].
- School Review—Sept., Observations on Two Latin Vocabulary Tests, Elsie G. Hobson.
- Sewanee Review—April-June, "That Young Prig, Telemachus", S. E. Bassett.
- Studies—June, Euripides the Politician, W. J. M. Starkie.
- University Magazine—April, Tristis Hiems, Agnostus [a poem, in Latin hexameters].
- Zeitschrift für Romanische Philologie—1920, XL Band, Heft 3, Amerikanisch-Spanisch und Vulgarlatein, Max L. Wagner; Edmond Parat, Recherches sur les Sources Latines des Contes et Romans courtois du Moyen Âge (Giulio Bertoni); also note on Latin *coturnix*.

G. H. G.